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THE

PAPER-HANGER'S COMPANION:

A TREATISE ON

PAPER-HANGING;

IN WHICH THE

PRACTICAL OPERATIONS OF THE TRADE ARE SYSTEMATICALLY LAID DOWN:

WITH

COPIOUS DIRECTIONS PREPARATORY TO PAPERING;

PREVENTIONS AGAINST THE EFFECT OF DAMP ON WALLS;

THE VARIOUS CEMENTS AND PASTES ADAPTED TO THE SEVERAL PURPOSES OF THE TRADE;

OBSERVATIONS AND DIRECTIONS FOR THE PANELLING AND ORNAMENTING OF ROOMS, &c.

BY

JAMES ARROWSMITH,

AUTHOR OF "AN ANALYSIS OF DRAPERY," ETC.

PHILADELPHIA:

HENRY CAREY BAIRD,

SUCCESSOR TO E. L. CAREY.

1852.

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PREFACE.

If the practical experience, with suitable attention to his business, during a term of fifty years, can entitle a workman to hope for some attention from his brethren in the trade, little apology will be requisite for offering the results of his various practice, with some degree of confidence that his efforts may be of that utility which he reasonably anticipates.

Since the reduction on paper-hangings, the putting up of them in too many cases has been intrusted to persons of various callings, and entire strangers to the business; and from the prevalence of this cus-

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tom, it may fairly be inferred that the public generally are of opinion that the operation consists of the mere sticking the paper on the wall. It is needless to say much on the erroneousness of such ideas; the professed paper-hanger is aware of many difficulties which present themselves from various causes, and which have to be surmounted before the walls or grounds are in a state to receive the paper;* this is frequently too little attended to.

Modern economists deceive themselves in the belief, that as Dick, Jack, or Tom will work at low wages by the day, that system

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* During the long term of my business, I have paid every attention to means for obviating these difficulties; for each I have given directions which I found suitable to remove each of them, and in cases where I have succeeded, from my practice, or information from others, the statement will be found under the head of "Preparatory treatment of walls or grounds for papering."

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is a cheap one; but on a little reflection they would be convinced of its incorrectness from the slow progress of the operation, and what they considered economical is quite the reverse: a *Paper-hanger* would do the work in half the time by the piece, and with less waste and cost than the slap-bang innovator.

In the following treatise, I have endeavoured to explain clearly the requisites for each department of work from the foundation. Some persons may think it unnecessary to commence with such an early part of the business; but I remember the time when such instruction would have been gratifying to me; from which I judge it may be acceptable to others in a like situation.

The few observations on colouring in distemper, and hanging walls with cotton, may, I trust, be considered worthy of notice.

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In conclusion, I beg to draw attention to that part of the book relating to the care required in the management of hanging the crimson *stained ground* papers. I am not aware that my method has been practised, except by those I have informed of it; but if carefully attended to, I have no doubt of its proving useful, and preventing that disappointment and loss which I have witnessed, solely from mismanagement.

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THE

PAPER-HANGER'S COMPANION.

Tools for Paper-Hanging.

THE tools required are few and well known; but as some of them may have to be occasionally referred to, I insert them here:—Pocket in front of apron, scissors, hammer, rule, plumb and line, sponge, straight-edge, paste-board, paste-pail and brush, size-kettle, and steps.

Before the commencement of the work, the following articles should be at hand, viz.: Pumice-stone, a basin of *clean* cold water, and a *clean* sponge, a wash-basin of water, and two or three soft towels. Where an apprentice or assistant is present, it is in his department to have them all ready.

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I have to offer a few remarks on the paste-brush. I prefer the *large round* one; the would-be paper-hangers use the flat two or three knotted distemper brushes, under the supposition that they add to expedition; a professed workman knows better; they cannot take up the paste so clean and readily, neither can they be turned by the hand, as is required, to prevent daubing the stained side of the paper. I recommend to beginners to accustom themselves to the round brush; those who have used the distemper brush for a length of time, I have no doubt, will persevere in the use of it.

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Pastes for Paper-Hanging.

It is well known that it is impossible to make good adhesive paste of any other than flour from perfectly *sound wheat:* in critical and dear seasons various substitutes have been tried, but I never heard of sufficient success to induce a continuance of their use; and any flour from wheat which is the least unsound will only make a paste ready for the hog-tub; if allowed to stand a few hours, its adhesiveness is gone.

More depends upon the proper adaptation of the kinds of paste for the several purposes to which they have to be applied, than is taken into consideration. I believe, many of those persons who *attempt* paper-hanging use one kind of paste for all purposes, without regard to circumstances; but, as I am of opinion much depends upon the application of paste suitable to its purpose, I shall

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enumerate those I have found best to answer my expectation in cases where I have applied them.

No. 1.—*A Paste for General Purposes, prepared as follows:*—For a room which will require about eight or nine pieces of paper, beat up four pounds of flour with cold water, but no more water at first than is sufficient to make a *stiff* batter; beat it a little, and small knots will not be formed; then add more cold water to bring it to the consistence of pudding batter as used in cooking; add from one to two ounces of well-pounded alum. (The above quantity of flour will, when mixed, make paste to fill three-quarters of a common-sized pail.) Be sure to have more boiling water ready than that measure; take it *quite* boiling speedily from the fire, and pour it gently and rather quickly over the batter, stirring it at the same time; and when it is observed to swell, and the white colour of

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the batter is changed, no more water is required. By attending to these instructions, a fine smooth paste will be produced.

When time permits, allow the paste to stand till cold before using it; if the paste is stiff while hot, you may put a little water, either hot or cold, just to cover the top to prevent its skinning; or you may leave it uncovered, but it should not be stirred up. Before using, take off every particle of skin, or straining may be required, which is troublesome. In using this paste for ordinary purposes, it may be thinned with cold water so as to spread easily and quickly with the brush. In cold weather it will keep a long time before it ferments, which reduces its adhesiveness; mouldiness at the top does not; take it off, and the remainder is good.

No. 2.—This paste must be made exactly in the same way as No. 1, with the exception *that no particle* of alum must come

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into the composition, for the reason hereinafter explained.—*See pages* 37, 38 *and* 63, 64.

No. 3.—This paste is seldom wanted in large quantities, and only where great adhesiveness is required; various methods are used to make it so: I have found the following to answer my purpose:—In a brass or iron pan, of a size according to the quantity of paste required, mix flour with cold water in the same manner as No. 1, but the batter of much less consistence, and to two quarts of this, add half an ounce each of pounded alum and loaf sugar, and one ounce of resin; this last must be very finely pounded, as it does not dissolve so readily as the others: set the pan containing the ingredients over a moderate fire, constantly stirring it till it boils and thickens, and a short time afterward; then put the paste to stand till cold into a vessel calculated to leave the smallest surface for the paste to skin over and to prevent unnecessary waste, as the skin

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must be entirely removed: then, as some adhesive liquid may be required to reduce its consistence, for the finest purposes, I recommend thin gum-arabic water as the best, and least of colour; or for coarser purposes, glue dissolved in ale or water over the fire, and of a consistence that, when cold, it may be sufficiently fluid to mix with the paste.

No. 4.—This paste must be made exactly in the same way as the foregoing No. 3, with the exception that no *particle of alum* must come into the composition, for the same reason as given for No. 2.

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Sizing for Walls, &c.

I HAVE little to observe in the preparation of size. In large towns, it is to be procured either "double" or "single." I prefer that made from buffalo spetches, which is easy of preparation; and, if made strong, will keep a long time, and can be readily reduced, when required, to suit every purpose. This size is harder, and not so soon in a state of decomposition as that made from the glue of commerce, which cannot be preserved long without becoming offensive.

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Preparation of Walls or Grounds for Paper-Hanging.

It is highly essential to the attainment of neatness and perfection in paper-hanging, that the walls or grounds should be in a proper state to receive it. There are few things either in the arts or sciences which do not require a sound and clear foundation, and the preparation for paper-hanging is no exception to that rule. In domestic affairs I have heard an observation on cleaning an apartment, which, although trite, is true, and deserves due attention: "Clean out the sides and corners, and the middle will take care of itself." This adage holds equally good with my present subject, as experience has proved, and

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which I earnestly recommend to be followed by others. Frequent cases occur in practice which prove its necessity, and in none more than in the next succeeding article.

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White or Coloured Walls in Distemper.

SINCE the reduction in the price of paper-hangings, many apartments are required to be papered, which had, for years previously, been whitewashed or coloured so frequently, that one coat upon another amounted to the thickness of a thin coat of plaster, and often fell off in flakes; all this must be removed by damping and scraping. A spatula for effecting this may be made of a worn plane-iron fixed into a piece of wood about half a yard long. At the flat end make a saw cut to receive the iron, and bind it firmly round the shaft, to be convenient to the hand, and it forms a ready implement. Care must be used to indent the walls as little as possible, as the blemishes will not be hidden by the paper. Observe particularly, that the shell round

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the top, bottom, and angles of the apartment, is taken off to the plaster; and the same round the windows, doors, and fireplace. After puttying up with plaster of Paris-putty, wash over the walls with hot *weak* size.

I may observe, that, for common apartments *to be papered*, any inequalities may be levelled up with a putty of whiting and size; but for others plaster of Paris and water is decidedly the best for stopping or repairing walls preparatory to papering them, but especially for walls or ceilings which have to be finished in distemper, as it does not contract on drying, as is the case with that made of whiting and size.

To prove the great utility of plaster of Paris in connection with paper-hanging, I give the particulars in two instances, as examples to show how much it may be relied upon.

Being employed to hang paper in a large drawing-room, which had to be completed

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on the second day after the commencement, a surbase had been taken down, leaving large plug-holes to be filled up. I proceeded as follows:—

Being provided with a small trowel, some pieces of bricks, a small dish, (such as is used for the table,) a paste-brush, water, and fine sifted plaster of Paris, (which is usually to be had in a suitable state from the plasterer.) First, with the brush I wet the aperture, then mixed as much of the plaster with cold water as with the pieces of bricks might nearly fill the opening; the plaster being of the consistence of very thin batter, when in this hot state it soon sets hard, and must be applied readily. Having filled the aperture to about a quarter of an inch beyond the surface of the wall, I then mixed a small quantity for facing up, of a similar consistence, and before I found it setting hard I added a little more water, working it with the trowel till the heat had sufficiently gone off to allow it to work

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like plaster; with this I made a smooth surface, which would have answered had it been for colouring in distemper.

I never could induce bricklayers to forbear using a small portion of lime-plaster mixed with it, which delays the work; there is no occasion for lime, except to save a little trouble. To prevent disappointment in pursuing the method I have named, I have always performed the work myself.

I should have been glad to avoid so much egotism, but I find by doing so I could not make myself so clearly understood, and therefore beg the reader's indulgence for it and this digression.

To resume the subject.—When I had got the walls prepared, I hung them with lining paper, and the next day finished with a delicate white satin ground paper, which when dry, had not the least mark or stain upon it to denote the parts repaired with the plaster of Paris.

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I shall mention another instance, which may suffice. A bell-hanger, having to break through a wall of considerable thickness, was obliged to make an aperture (for placing the bell-handle) about eighteen inches in diameter: this was in the drawing-room of a mansion, and time not admitting of delay, the services of the bricklayer were in requisition; but as he would not undertake to close the opening without some addition of lime to the plaster of Paris, I engaged the carpenter to put up a facing of thick dry deal, placed nearly half an inch from the surface of the wall. The front of the deal was incised with a chisel, to form a key for the plaster; and to secure the deal in its place, I put up, previously to its being fixed, some bricks laid in plaster. The first coat of plaster I put on in its hot state, leaving the surface rough to form a key to the next cool coat, which was smooth and flush with the face of the wall. I immediately hung the walls with lining paper, and

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the next day proceeded with a white and gold paper, without the least mark or unevenness being visible on the part repaired at that time, or at present, after a lapse of sixteen years.

The two foregoing examples may be relied upon as being correct; and I hope may be gratifying to those who have to resort to means under similar circumstances, and from their success be induced to excuse so lengthened an article.

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On the Preparation of Grounds affected with Damp.

DAMP is one of the worst adversaries the paper-hanger has to contend with, and various are the means resorted to for overcoming this formidable enemy. I shall mention those I have used myself, under the several circumstances which presented themselves, and have below endeavoured to class them in the order that I have found answered the best; following them, each consecutively, with remarks, and the methods I adopted to meet the difficulties.

No. 1. Battening for Lath and Plaster.
2. Battening and Canvassing.
3. Hameline's Patent Mastic.
4. Sheet Lead.

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5. Pitched Paper.
6. Strong Brown Paper.
7. Mixture of Clay with Paint.
8. Dry Rot.
9. Ivy on Exterior Walls.

It may be supposed that, with such a variety of expedients to overcome the difficulties arising from damp, some few of them might *infallibly* answer the purpose. My opinion is, that No. 1, only can be relied upon; but being attended with much trouble and expense, comparatively with other means, it is seldom resorted to, except when a new building is erecting, where persons of sense and spirit, who study their own comforts and interests, adopt it. In old apartments it is considered an insuperable difficulty to effect this operation; but a practical paper-hanger can always, by instructions to the proper workmen, remove it; he will recommend the plinth of the room to be taken off, and the walls plugged

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with oblong *square* plugs of some hard wood, which can be easily performed by the carpenter, according to the directions of the plasterer, who knows where the battens are to be placed, to suit the laths he has to use. Should it be objected that the battens project before the plaster cornice, still, should it be so, a little ingenuity will only be required to keep it from observation; but in general cases, the lower member or square of the cornice is sufficient to admit the thickness of the batten required, and where there is no plaster cornice there can be no obstacle.

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No. 2. BATTENING AND CANVASSING.

I RECOMMEND this, but subject to the remarks in the succeeding No. 3, as the next best method. The experienced paper-hanger is the person to overlook and direct the carpenter, and he should always be consulted; carpenters are not generally acquainted with the power of contraction of paper as it becomes dry. Such persons imagine a few *pointed* plugs, put in here and there, are sufficient, and instead of battens, put up slating laths, or something of the kind in such arrangement as is unsuitable for the canvassing. I have, but unwillingly, finished papering upon such work, and seen it, when dry, turn out both the plugs and laths: this is no exaggeration, but literally true. Some employers are so stingy and obstinate from ignorance, that workmen like myself in such like case are obliged to submit, although aware of

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the mortifying result. Having now stated what should be avoided, I have endeavoured to explain in the following part of this article the method I recommend.

I have observed in No. 1, that plugs should be made of some hard wood in oblong squares, and of course in length and thickness commensurate to the purpose for which they are required. I object generally to tapered plugs, but they are too often used, it being less trouble to make the apertures to receive them than for those I recommend.

The kind of battens I have used for apartments about to be canvassed were three inches in width, and five-eighths of an inch in thickness: deal-wood is the most proper for the purpose.

The battens must be placed close to the top, bottom, doors, windows, and fireplace, and double to form a right angle at each of the corners, unless the shape of the apartment requires a deviation.

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All these ought to have plugs near their extremities; intermediate battens, about two feet apart, are required to support the canvas against pressure; but as there ought to be no *nailing* or stress against them, slighter plugging may suffice.*

To prepare for canvassing, observe, that as there must be no nailing upon the *intermediate* battens, the canvas must be cut and joined by back-stitching in sizes, that each may be sufficient to cover a side, an end, or such part as has to be papered: before putting up the canvas, heat it before a fire, it will stretch better, and use *tinned* tacks, as they do not rust. I prefer commencing with nailing at the top in the *centre* of any of the compartments, and drawing the canvas each way; by this means the threads

* In some cases, taking off the plinths of the apartment may be objectionable; then the plaster must be cut away to receive the battens, only leaving a small projection before the face of the wall, to prevent the canvas coming in contact with it.

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of it are kept warp and woof at right angles, a matter of more consequence towards proper stretching than is generally attended to. When the top of the canvas is nailed, commence drawing it down also exactly in the centre as at the top, and from it strain it each way to the ends. By doing so firmly the work will be much tighter; the sides may be done in like manner from the centre. When the battens are of the breadth I have given, there is no occasion to nail upon the selvages of the canvas, which form ridges; *cut them off*, and every way nail, so that an inch beyond the tacks may be pasted down; the tacks should not be more than three inches apart; and if this method is adopted, there will be no occasion for turning in of the canvas, if the pasting of it is suffered to dry before the hanging of the paper.

The kind of canvas I have found the best for the purpose, is that known as strainering canvas, used by upholsterers as

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their first stuffing canvas, and with as little sizing as possible in its manufacture.

I have been particular in giving these directions, having observed persons that should from experience have known better, under a false notion of expediting the work, use an incautious method leading to a disappointing result.

Stiff paste is required for canvassed grounds: that which is scalded as No. 1, will answer if properly made and suffered to skin over till cold; after taking off the skin, no more water should be added, and a round quantity put upon the paper: if the paste is too thin, the canvas will require pasting, which should be avoided.

N. B.—If the finishing paper is of the crimson *stained* ground kind, No. 2 *must* be used entirely from the first pasting of the canvas to the completion.

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No. 8. HAMELIN'S PATENT MASTIC.

THIS ought, perhaps, from its general utility, to have been classed before No. 2; but in the present instance, for damp walls, I may be allowed to remark, that although it is readily procurable in London, with workmen conversant in its use, it is not so in the country, which is a matter of regret, considering the excellence of the mastic for the several purposes to which it is applicable: workmen in the country who might frequently make use of it to the advantage of their employers, so far as I know, never recommend it; they do not, or will not be at the trouble to acquire, although simple, the proper method of using it, yet attainable by a little practice.

Some years ago, in accordance with my constant desire to overcome the difficulties which damp walls opposed to paper-hanging or colouring them, I visited the establish-

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ment of the patentees, Messrs. Francis and White, Nine Elms, Vauxhall; from their politeness, on explaining to them my object, they obligingly set a boy (apparently about fifteen years of age) to show me the method of putting the mastic on a wall: this he did with as much care and expedition as any experienced plasterer could have performed his work to the same extent with plaster of lime. The coating which the boy put on was about three-eighths of an inch in thickness, with a perfectly even surface, which convinced me of its efficacy for my purpose. I can, therefore, with much confidence assert, that those who think proper to try the mastic as a remedy for damp walls, for papering, &c., will not be disappointed.

It is unnecessary for me to expatiate further on the suitableness of this for many other purposes, as it is frequently advertised in the newspapers by the patentees, and doubtless they will give every explanation to those who may make application.

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No. 4. SHEET LEAD, AS MANUFACTURED IN ROLLS, AT THE LEAD MILLS.

I CANNOT recommend this more than a partial use of it: my experience has convinced me it is not deserving of more, except by a modification hereinafter explained; yet it is entitled to some regard in certain cases, which I shall point out in the proper place. The reasons of my objections are, that it is expensive, heavy, and, from its weight, difficult to be retained upon the wall when subjected to the contraction of paper-hangings while drying. I beg to be understood, this is my opinion in cases where the *entire walls* or *entire side* of an apartment requires a remedy, especially if the operation is performed in the usual way, that is, affixing it to the wall by nailing it in every part to the *plaster only;* and this is the chief reason why so much disappointment occurs in its use. To prevent a

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failure from this cause, I recommend in these cases I have mentioned, that the plaster around the top, sides, and both sides of the angles be cut away to receive battens three inches broad, and let in flush with the face of the wall, the battens being secured by plugs; without this precaution, the weight of the lead, and contraction of the paper as it dries, will, as I have seen, draw the nails from the plaster. The remaining part of the process may be the same as usually adopted, viz., where the lead is in one piece from top to bottom, overlay one breadth over the other, and nail with COPPER nails; where more than one piece is required to complete the length, the longer piece or pieces must overlie the one above it. The lead should be half an inch from the extremities, and the nails about three-quarters of an inch from the edges of the lead.

The inquiry may be made, Why is the batten omitted at the bottom? I answer,

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there is no stress from the weight of the lead, and should the damp not be extreme, by bringing the lead to within half an inch of the plinth, the trouble and expense may be saved; but this must depend upon circumstances and the judgment of the paper-hanger.

Where more patches of damp appear on the walls, and distant from the extremities, in such cases lead is effectual; use copper or tinned tacks; the part being surrounded on every side by the paper-hangings, the lead will be secure. For such partial purposes, the lead taken from tea-chests, if whole, answers sufficiently.

The paste No. 1, when reduced to a moderate consistence, is sufficient, and it is well to put no more on the paper than allows it to adhere to the lead, as much strong paste adds to the weight, and causes more contraction in drying. When *stained* crimson-ground paper has to follow, use No. 2 paste throughout the process; for if

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paste in which there is alum or any other acid, was used, it would affect the colour of the stained ground of the paper.—*See pages* 14 *and* 15.

No. 5. PITCHED PAPER.

THIS paper, prepared for sale by some of the paper-stainers, I have used, but cannot recommend it for any apartment where a fire is required; the smell is offensive when within the influence of heat: in vestibules, or places where there is no fire, it may answer the purpose of preventing the appearance of damp on a finishing paper; but in the first-mentioned case, it has been objected to by those who have submitted to its application. The following is, I believe, of equal efficacy, and unobjectionable as to the effluvia.

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No. 6. STRONG BROWN PAPER.

A STRONG brown paper of immense size is now manufactured and used by warehousemen, as a substitute for linen wrappers in packing goods of considerable bulk: this is occasionally a useful article to the paper-hanger, from its size and substance, and being made from materials in which some portion of tar enters its composition, renders it in a degree impervious to damp; as packages such as are mentioned are usually received by drapers and others in the country, the paper is generally procurable from them by those who are distant from the place of its manufacture.

When required for use, cut off the rough edges, and wet it well with water; let it lie till it is soft and pliable, as it is mostly in demand for partial purposes, such as putting over partial damp, or to level the unevenness of walls: it should invariably be

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put on with tinned tacks, and if it has to be entirely surrounded with the finishing paper, it will be sufficient and better to nail it only near the edges; in other cases, it must be left to the judgment of the paper-hanger how to proceed. I can only observe that I avoided passing it *whole* round the angles, and also avoided putting it quite close to the extremities of the parts to be papered, leaving sufficient space for the second or finishing paper to come upon the wall.

Nailing is more effectual than pasting, as it is evident, that if brought into close contact with the wall, the intention is partly, if not entirely, frustrated. I have used this paper and method successfully, and proved its usefulness, by the non-appearance of damp in affected places, which had been covered for some years.

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No. 7. COMPOSITION OF CLAY AND DRYING PAINT.

I THINK it proper to be cautious in recommending this as an infallible remedy for damp walls requiring to be prepared or coloured, as I have not had experience, by practice, of its effect; yet I have much confidence in the composition answering the purpose, at least to the extent which good authority warrants me to state, and after doing so, I leave the matter to the judgment of those who require the aid of this or any other remedy.

A friend of mine, a painter of long experience and observation, was induced, from the circumstance of iron being present in a greater or less degree in most kinds of clay, to try the experiment of compounding it with drying paint as a repellent of damp, in which he was successful upon a portion of an interior wall which had baffled several previous attempts to subdue the damp

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sufficiently to prevent its appearance upon the subsequent colouring.

To prepare the composition, he dried some pure strong clay, (without regard to its analysis,) so that it could be pulverized and finely sifted, and then ground and mixed upon the stone, with litharge and strong-bodied paints, in oil.

This preparation was first tried by my informant upon a portion of a wall in a staircase. This occurred a few years ago, and recently I chanced to be present with my friend, when the gentleman in whose mansion the method had been tried called upon him in the way of business; and to the inquiry how had it answered? he replied, that he had seen no re-appearance of the damp since the means mentioned had been used. Subsequently, I have been informed that clay, such as bricks and tiles are made of, is the best for the purpose.

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No. 8. DRY-ROT.

ALTHOUGH dry-rot does not occur so frequently as the preceding causes, to interrupt the operation of paper-hanging, yet, in my practice, I have several times met with its ramifications on interior walls, at a considerable height from the floor of the apartment. I shall relate a singular instance. Some years ago, I was engaged in the way of my business by a gentleman, to examine the cause of a large round black appearance upon the silk damask hanging on the wall in his drawing-room. On laying the wall bare, by removing the damask, I found a completely formed fungus, the size of the crown of a hat, and compressed by the damask to nearly an inch in thickness. This he retained as a curiosity.

In this case, through the recommendation of an experienced chemist, I applied a wash of aquafortis to the affected parts; which I

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believe was effectual; but I consider the following extracts on the subject worthy of attention: they are from the published work of a gentleman highly celebrated and esteemed for his indefatigable researches in every department of Natural History.*

"Dry-rot is a misnomer. This disease on timber ought to be designated a decomposition of wood by its internal juices, which have become vitiated for want of free circulation of air.

"If you rear a piece of timber, newly cut down, in an upright position in the open air, it will last for ages. Put another piece of the same tree into a ship, or into a house, where there is no access to the fresh air, and ere long it will be decomposed.

"But should you have painted the piece of wood which you placed in an upright position, it will not last long; because, the

* Charles Waterton, Esq. Longman, Orme & Co. London, 1838, p. 284.

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paint having stopped up the pores, the incarcerated juices have become vitiated, and have caused the wood to rot. Nine times in ten, wood is painted too soon. The upright unpainted posts in the houses of our ancestors, though exposed to the heats of summer and the blasts of winter, have lasted for centuries; because the pores of the wood were not closed by any external application of tar or paint; and thus the juices had an opportunity of drying up gradually.

"In 1827, on making some alterations in a passage, I put down and painted a new plinth, made of the best, and apparently well-seasoned foreign deal. The stone wall was faced with wood and laths; and the plaster was so well worked in the plinth, that it might be said to have been air-tight. In about four months, a yellow fungus was perceived to ooze out between the bottom of the plinth and the flags; and on taking up the plinth, both it and the laths, and the upright pieces of wood to which the laths

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had been nailed, were found in as complete state of decomposition as though they had been buried in a hot-bed. Part of these materials exhibited the appearance of what is usually called dry-rot; and part was still moist, with fungus on it, sending forth a very disagreeable odour. A new plinth was immediately put down; and holes 1½ inch in diameter, at every yard, were bored through it. This admitted a free circulation of air, and to this day (eleven years since this took place) the wood is as sound and good as the day on which it was first put down.

"The same year, I reared up, in the end of a neglected and notoriously damp barn, a lot of newly-felled larch poles; and I placed another lot of larch poles against the wall, on the outside of the same barn: these are now good and well-seasoned: those within became tainted the first year with what is called dry-rot, and were used for firewood.

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"If, then, you admit a free circulation of air to the timber which is to be used in a house, (no difficult matter) and abstain from painting that timber till it be perfectly seasoned, you will never suffer from what is called dry-rot.

"The long arrows which the Indians use in Guiana are very subject to be eaten by the worm; in 1812, (twenty-six years ago,) I applied the solution of corrosive sublimate to a large quantity of these arrows; at this hour they are perfectly sound, and show no appearance that the worm has ever tried to feed upon them."

No. 9. IVY ON EXTERIOR WALLS.

THE last thing I have to mention on the subject of damp relates to ivy on exterior walls of buildings, which may be said to belong more to the consideration of the architect than to my purpose; but as precaution is allowed to be better than cure, I trust it

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will not be thought irrelevant to notice its effect on internal walls, which is, that if it does not entirely eradicate damp, it may be admitted to be a repellent placed on the exterior.

I had my attention drawn to a case of this description, where damp had prevailed for a length of time in the walls of an apartment, but ivy having grown up to cover the opposite exterior side, the affected parts inside had become dry.

The gentleman in whose house I observed the improved change, accounted for it, I think with much reason, viz:—that the close overhanging pendent leaves prevented the rain or moisture from penetrating to the wall, contrary to all other trees which are trained for bearing fruit.

Having now, to the best of my knowledge, given statements of the various obstacles which present themselves to the

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paper-hanger, and the modes of overcoming them, I shall endeavour to offer the best and plainest information in my power for proceeding with hanging the different kinds of paper, and the peculiar treatment required by some of them, which will be found noticed under each head; but, first, I hope it will not be considered impertinent in me to offer a few observations on general principles to be observed in paper-hanging; and I do so the more confidently from the conviction that they are not invariably attended to, although, it will be granted, attention to them is indispensable in perfecting the work; for instance, many striped or other formal patterns require uniformity in the several compartments of a room, especially in that part immediately over the chimney-piece; and although such like patterns may be unsuitable where pictures are to be hung, yet there is no accounting for taste in such cases, and therefore it is the business of the workman to make it his

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constant practice to follow the rule of uniformity.

Another part of practice should be invariably adhered to,—all overlapping joints should face the light as much as is practicable, for although paper is thin, yet it will cast a shadow sufficiently to render the joining more discernible, consequently a fault to be avoided; and this may be done by cutting the edges of the paper on the contrary sides, and in breadths, in number correspondent to answer the termination where the meeting may be the least objectionable.

There are two ways I have adopted, so that the pattern may be uniform over the chimney-pieces; one or the other of them, according to circumstances, was always satisfactory: the first is, if you are desirous to begin a part of the room distant from the chimney-piece, cut slips across the piece exactly the breadth, with sufficient of the pattern on each for observation;

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paste them, then place the slips in uniformity over the chimney-piece, and continue them to where you intend to commence; thus you will find the *part of the pattern* you must begin with, whether it may chance to be a more or less part of your first breadth. This method, which is attended with little trouble or loss of time, will, if carefully set out, bring you to your object with close nicety.

My other method is, presuming you purpose to observe what I have before noticed, relating to the overlapping edge of the paper being kept to the light, to begin over the chimney-piece in uniformity, leaving the overlapping edge a little raised, and so with each breadth, that you can slip the succeeding one underneath, till you arrive at the terminating part you fix upon.

I need not say much on the manner of cutting the edges of the paper, as the slovenly practice of cutting one edge only is now laid aside; some paper-hangers cut

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the overlapping edge only before pasting, leaving the other to be taken off afterward by the person pasting, after it is pasted and doubled over: this method is easy of accomplishment, if the paster can be relied upon in doubling over the breadth; but a clever paper-hanger would in general leave no time for the paster to perform that part of the operation. I prefer cutting *both edges* before commencement, as that which has to be undermost can be cut exactly to what I wish, viz:—leaving on only a very little for the other to lap over, and which in thin delicate papers is indispensable, as is also *cleanliness* in pasting. To this end I have found that carefully laying the breadths evenly, with the overlapping edges about an inch from that side of the table where the paster is situated, and bringing the piece which is pasting *just* to the front edge, not only conduces to cleanliness, but renders the doubling over more easy and expeditious. I hope I may be excused adding

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some concluding remarks in this department of the business, from having observed what I *consider* an *irregular* mode of proceeding. I shall not intrude further in explaining it, but state mine, leaving others to judge of its propriety.

Having laid my breadths evenly one over the other, as before observed, I place them so that about as much of them may hang over one end of the table as the other, and having the vessel containing the paste on the floor at my right hand, I draw the breadth along the table till the end of the breadth is even with the *left* end of the table, where I begin pasting from the left to the right; the paper is then doubled over, and passed to the left, to finish the breadth.

The paster should observe to fold the breadth so that the paper-hanger may have the longest part to commence with, at the top of the room, for the obvious reason, that of affording better means of placing

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the breadth plumb, and matching the pattern: this is easily effected by a little attention on the part of the person who is pasting, viz:—if the hanging of the paper is going from right to left, let the first fold be the longest; and if from left to right, the shortest; as the overlapping edge is always next to him, it accounts for the intended purpose.

I have the pleasure of acknowledging my gratitude and indebtedness for the greatest part of the preceding articles to the instructions of one of the most clever and expeditious paper-hangers I ever met with, and with whom I served a regular apprenticeship: after a practice of upward of fifty years, a better system has not been presented to me; and I trust it may be as satisfactory to others.

The respected person I have alluded to has been deceased many years, since which, with paper-hanging, as with other businesses, many changes have taken place, calling for

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frequent observations, which I flatter myself I have in some degree regarded: such as they are, they will be found in the succeeding part of this treatise.

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Lining Paper.

LINING paper is in most cases to be recommended as a ground for delicate paper-hangings; it adds much to a soft effect, as also causing an evenness on the wall, and a quicker absorption of the paste, the want of which is frequently injurious to the finer colours; to stained grounds it is inadmissible. As this kind of paper is now made in webs of considerable length at the mill, it is found to afford more advantages both in neatness and expedition than formerly, when it was only procurable in sheets. At present no more is required than to cut the length from the web, the sides being straight and even, so that it can be hung vertically without further preparation; such breadths of lining paper, as also all cross joinings, must invariably be put on close, *without the least overlapping*.

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When the paper is put up and *quite* dry, any small knots or inequalities may be taken off by slightly rubbing them with a flat piece of pumice-stone; but this must be used carefully, so that no slivers may be raised, as such defects would be visible upon the paper which has to go over it.

If the lining paper has to precede a crimson or scarlet *stained ground* paper, *alum* must on no account be an ingredient in the paste, but in this case use No. 2 paste.

I have before mentioned sponge as one of the requisites for paper-hanging; it is frequently omitted, although *indispensable* in regard to cleanliness in taking off spots or daubs of wet paste while hanging the paper. Moisten a clean soft sponge in clean cold water, *dab* the spot with it, but by no means rub it: by observing this, the sponge may be used upon the most delicate paper with proper effect, as will be seen on its becoming dry; otherwise the mark will be visible on a side view.

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India Paper.

THE demand for this beautiful kind of paper, vying with the richest colours in nature, was always, from its great value, confined to palaces and mansions of this country; and the great improvements in the English and French paper-hangings have rendered that demand still less, so that, at present, the paper-hanger is scarcely called upon to hang it; and few observations are needed respecting it. The fabric being made of brittle materials, and the breadth of the paper considerable, great care is required in handling it: except this, the hanging of it is easy and agreeable, as the colours are not liable to be moved by the moisture of the paste. In some of these papers the breadths are numbered consecutively, but it seldom happens that the patterns are so correct as to match them with

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exactness: to remedy such defects, it is usual to cut out neatly a sprig, small bird, or butterfly, as the case may be, to form a kind of communication, so as to be agreeable to the eye. In regard to borders for India paper, I can only say I have *seen* them of the same materials, suitable to the richness of the colours of the papers, but none have come under my hands. I have therefore put up burnished gold mouldings, inclining to narrow and plain kinds, which I have found gave satisfaction.

It is not my intention to enter into a dissertation on taste; for however correct may be that of the paper-hanger, it must give way, and that very properly, to that of his employer; yet his suggestions are frequently acceptable; and, in the hope that mine may not be out of order, I shall venture occasionally to offer them in this treatise, as they occur to my mind.

I first beg to refer to a practice, which has long been general, that of fitting the

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paper close to all the terminating parts of a room, without adding any kind of border, leaving an unfinished appearance; and this system has continued for such a great length of time, that the younger part of the present generation seldom know the effect of a border, it being a stranger to their eye-sight, they are incompetent to judge by comparison. On this particular subject I do not hesitate to substitute opinion in lieu of suggestion, as, I think, by some modification, deviating from the old mode of putting on borders of preposterous breadth about every part where they could with any propriety apply it. I admit that a change was required, and likely to take place, as better taste advanced; but why should borders be entirely discarded? thus passing to a contrary extreme. I presume some influential leader of fashion of extreme sensibility and super-refined taste, with perhaps the addition of a spice of economy, effected the opposing change.

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It is my humble opinion that borders ought to be used invariably, under the modification I have alluded to, since the chaste style in which they are now brought out especially qualifies them for any required effect.

The mode I would recommend, as a medium between the extremes of ancient and modern practice, is, to apply borders, in all cases, to the tops and bottoms of apartments that are papered. I readily allow that, for small rooms, where there are several doorways, borders may be dispensed with; but even for these small rooms, selections of borders might be made, to give an improved effect. I shall mention one sort, among several others of a like description, for the purpose,—that one in imitation of gimp, about an inch broad, which is to be had at most paper-hanging establishments.

In advocating the invariable use of borders for the tops and bottoms of rooms, I

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venture to presume that my sentiments are borne out comparatively, on the acknowledged principles of correct architecture; for instance, how defective would a column appear without its capital? as also without its basement, with the exception of the Doric; and in that it is omitted only for the sake of convenience, to accommodate crowded assemblages.

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On the Hanging of Flock Papers with Crimson Stained Grounds.

I BELIEVE it will be allowed by practical men in the trade, that in hanging this kind of paper, more care and attention are required than in the case of any other; therefore I hope an explanation of the method I adopt may not be unacceptable.

These *crimson stained grounds* are subject, from even trifling mismanagement, to be discoloured, such as using paste in which *alum* is an ingredient; it changes the crimson to a dingy purple. A super-abundance of a proper paste will also have a bad effect; therefore, this, and unnecessary delay in putting it up after pasting, should be avoided. I make these preliminary observations, to lead to a more clear understanding of the succeeding directions.

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Pastes Nos. 2 and 4 *only*, are suitable. They must be in separate vessels, with a *brush to each.* As great adhesiveness is *only* required in the overlapping side of the breadth, that must be done with the stiff paste to the extent of from one to two inches; no more of that is required; the remaining part of the breadth may be quickly passed over with paste No. 2, observing *particularly* that the brush with *this paste* does not come to the extreme edge, as passing over the strong paste would reduce its adhesiveness, the thing most desirable.

The advantages of this system of using two sorts of paste will be obvious to a practical paper-hanger. He knows that this kind of paper does not require a quantity of strong or other paste, except what I have mentioned. Expedition is the next consideration to which this method conduces; not only as regards the time of the workman, but likewise preventing the necessity of much rubbing with the brush in

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distributing the paste over the breadth, when it is of an *unnecessarily strong* consistence, with the risk of steeping the paper beyond a proper state for hanging it.

All *cross-joints* must be very cleanly cut with a straight edge and a sharp knife; the edges of the paper to jump against each other, without the least over-lapping, (and so of *other* flock papers.) Lining paper is indispensable, as by its absorption of the paste, the upper one dries more readily.

The next thing to attend to in this, (as in all other flock embossed papers,) is to take off with a sharp knife the little pips, or marks of flock occasioned by the setting on of the printing blocks, as also any small inequalities of flock projecting beyond the pattern, which is sometimes the case. These imperfections appear small, but if not removed, they repel the edge which has to be laid over them, and give much trouble in the hanging.

Burnished gold moulding is the most

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suitable border, generally, for this paper; but I have seen a wood moulding, upon a dining-room, harmonize very well with it; it was about two inches broad; a small bead at each edge, and a *plain* fillet between them japanned a rich morone colour, the beads darker than the centre, and corresponding with the darkest tint of the flock.

Crimson ground paper, such as I have mentioned, with a small figure of flock, corresponding in tone of colour with the ground, has a fine effect where several gold frames are upon it. When this is not the case, crimson flock papers, unless richly heightened with bronze or gold, give to an apartment a sombre appearance, which the strongest light can scarcely remove.

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Panelling.

For the effect, in the panelling of an apartment, much depends upon taste; and frequently the style is directed by the employer. Still, the workman, in case of his being appealed to, should, from his experience, be enabled to explain the mode best adapted for producing the desired effect of elegance. I shall, therefore, limit myself to a few observations and suggestive hints.

Where the fireplace, doors, and windows are situated uniformly in an apartment, there is little difficulty in deciding upon the mode of proceeding: for, should it be spacious, the first object regards the proportions, in breadth, of the styles and rails, (carpentry terms,) which govern the size and effect of the panels, which are presumed to be regular in each compartment.

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The styles and rails are generally of one chaste colour; they, with the panels, should harmonize with the general tone of colour observable in the furniture. If a degree of splendour is required, it will be effected by forming the panels with burnished gold mouldings and angle ornaments; the outermost moulding rich, the inner one, forming the panel, small and chaste.

Another mode of panelling is sometimes preferred, and by persons of acknowledged good taste; that of forming each of the sides and ends of the room into one entire panel. In cases where the fireplace, doors, &c. are irregularly situated, this method is the only one of making the panelling unobjectionable.

Elegant panelling may be effected by using paper borders and angle ornaments: they are now brought out by the paper-stainers in every variety suitable for the purpose.

In all compartments of a panelled room,

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the greatest nicety should be observed in centring the pattern in the panels; for, if pictures have to be placed in them, the least deviation from uniformity will be perceptible, and also displeasing to the eye. Regard should be paid to keeping the overlapping edges of the paper toward the light, for the reason before stated.

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Directions for Preparing and Hanging an Apartment with Printed Cotton.

THERE are two departments in this operation: the first by the paper-hanger, the other in the way of upholstery. As the business of the paper-hanger has precedence, he may, as I have been, be expected to superintend the completion. I, therefore, insert the detail of the entire operation, presuming it may, in like cases, be acceptable.

Should there be any appearance of damp upon the walls which are to be covered, the whole, or such parts of the room as are affected, must be battened and canvassed, in the manner before described, (No. 2, on the Preparation of Rooms,) and removing all knots from the canvas; it is then to be hung neatly with lining paper, so that it may form a perfectly smooth ground for the

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cotton. It must be observed, in cases where rooms are only partially damp, as to require battens and canvas, that the remaining parts, which are dry, must have all, even the least, protuberances taken off; and battens must be let in flush with the face of the wall, at the top, bottom, round the doors, windows, and *double* at the angles; on which the cotton has to be fixed with *tinned* tacks. Lining paper over all the walls is indispensable.

Where an entire room is free from damp, the like treatment is requisite.

Such is the paper-hanger's department; and supposing he has undertaken the completion of the work, he must superintend it. I would recommend him to engage an upholsterer as his assistant, and proceed as follows.

As cotton for this purpose is generally highly glazed, the straining of it is, at the best, rather difficult upon large compartments, mostly an entire side or end of a

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room; and when properly managed, must be free from fold, crease, or wrinkle.

The paper-hanger will attend to the preparation of the breadths which have to be joined, so that the pattern matches as well as printed cotton will allow. The *selvages must* now be torn off; and, I must add, this is *indispensable* in effecting the requisite straining; about a quarter of an inch taken off will be sufficient, unless the matching of the pattern requires more. The breadths are now to be arranged consecutively for the compartments, and each numbered, for the sempstress; who must be especially cautioned to avoid crumpling or creasing it, and to sew it very evenly in backstitch with good *double* silk of a suitable colour: for, observe, if the stitches break out in straining, there is no means of repairing it without taking it down from the wall.

The breadths being put together for each compartment, as directed, attend to the uniform centring of the pattern, as in paper,

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for the reasons before given; then proceed by beginning at the top in the centre, and form the cotton in its place *slightly* by pins or tacks, so that it is observed to be properly arranged, by placing all the centres of the top, bottom, and sides exactly, as all the straining should proceed from these points; those from the top to the bottom having precedence; and be particular that, in drawing the cotton, it is pulled in a direct line with the tack you are driving, as the *least* twisting of the high glazed cotton would mar the business.

The most proper tacks for the purpose are the fine eight-ounce tinned sort, and they are required to be rather close to each other; the nailing to be about an inch from the extremities, and the edges of the cotton pasted down.

By adopting carefully the means I have laid down, a job of a rather particular description will, I doubt not, be accomplished

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to the satisfaction of both workman and employer.

As a border or finish to the foregoing, a round soft flossed worsted rope, in shades suitable to the cotton, has a good effect. It must be of a substance to cover the tacks, and will be required to be double at the angles: the rope is fixed with brads. Burnished gold, or japanned mouldings, are also suitable.

N. B.—If the pattern of the cotton is incomplete at the joinings of the breadths, it is not a very difficult matter to touch up the places with water colours.

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Colouring in Distemper.

THE business of a colourist is not always combined with that of a paper-hanger: nevertheless some knowledge of colouring in distemper is almost indispensable, if only for the sake of convenience. In the country, it frequently happens that a professed colourist is not at hand; in such cases, if the paper-hanger is enabled to distemper a ceiling, either white or tinted, or the styles, &c. in panelling, then does a degree of knowledge in that department prove an advantage; and I trust that the few hints I offer may tend to such convenience.

I believe it is generally understood, that with a judicious admixture of the primitive colours, red, blue, yellow, and white, any tint can be produced, especially the various shades and tints of drabs, which are

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commonly most in demand; and for colouring in distemper, the native earths and ochres are generally sufficient, except for delicate purposes, when the finer colours, such as scarlet, crimson, purple, and yellow lakes, and some others, are requisite.

The various blue and green verditors are suitable for distemper colouring; the Dutch and rose pinks are sometimes used, but they cannot be relied upon in water-colouring.

The colour called French gray is prepared by a composition of ball or Spanish white and indigo, the latter being finely ground upon a stone; but from the difficulty, by this method, of reducing it to a proper state, it is advisable to add water, and strain it through flannel upon the whiting, till the required tint is obtained.

Some of the common earths and ochres are gritty, and require washing over, which is the best way to obtain them pure; but this being troublesome, they are generally ground upon a painter's stone.

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I have, under the head of "sizing for walls," observed that buffalo spetches produce the best size; and the proper consistence for distemper is a weak trembling jelly in a *cold state.* If the heat of the atmosphere, or other causes, reduces it to a fluid state, it will be improper, as the colour would then, instead of being suspended in the size, fall to the bottom of the vessel containing it, which should on no account be suffered; therefore the vessel should be kept in a cool place or cellar in summer, till the moment it is wanted. I may further observe, that in hot weather, the proper consistence or strength of the size cannot be ascertained unless it is put into a cool place. I am thus particular relating to it, as I consider it an essential toward perfection in the operation.

The colour must be mixed with cold water to the tint desired, in proper quantity *at once,* and of *rather* stiff consistence; add sufficient size to complete the work, stir

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them well together and pass them through a strainer. If properly done, the composition will be of the consistence of thick cream, keeping the colour in suspension while using it.

The brushes for large work, in distemper, are the three-knotted ground hogs' hair sort: few others are required. In laying on the colour, the practice till of late years was to lay it evenly, one way only; the present method is to pass the brush in every indiscriminate direction, and leaving it in that state, which it is considered gives it a more solid appearance. A more recent method for obtaining the like object is called stippling, by means of a large, stiff, hogs'-hair brush, with a perfect flat face, and a conveniently formed handle.

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APPENDIX.

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APPENDIX.

WHEN I commenced this Treatise, it was my intention to confine the subject entirely to the practical part of paper-hanging, with its precedent preparations only. Since that time, some persons, judging from my long experience, suggested to me that I might add some observations which might be acceptable in upholstery, with which I was equally conversant. In accordance with their suggestions, I shall in these additions attempt such as I trust may be useful to those inexperienced, if not important to older practitioners.

My experience extending to the latter end of the last century; perhaps, a retrospective glance at the various styles in use

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at the several periods since that time, may not be out of place; showing the progress, and cause of improvement, to the present day. From such early experience, I am enabled to remark, that at the beginning and up to the middle of the last century, papered rooms were only to be found in the houses of the opulent; and, judging from the papers I have had to remove to replace with others, those I found printed upon a ground unprepared in distemper; the patterns, large bold scrolls, plain and embossed, generally in blue, upon a self-drab ground. Such as these preceded those in use at the time I first knew any thing of the business.

Upholstery, at this period, toward the latter end of the last century, was very plain and simple, with the exception of the noble, massive, and canopied state beds, with formal silk damask hangings, and the walls of the rooms hung with the same kind of material, with gold mouldings. India cabinets, and other splendid antique

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furniture, added a grandeur to such rooms, which has not been exceeded in modern times.

At a still later period, the English paper-hangings were limited both in quality and design; the grounds of the commoner kind coarse in the extreme; the heavy duty charged upon them acting as a considerable bar to competition or improvement.

Articles in upholstery were also very plain; moreens were in general use; and I may remark that they were *really* moreens, and not the common watered, narrow, flimsy stuff that is now passed off falsely under that name. The beds were made up with plain valances, with scrolls of lace; and the window-curtains drawn up to laths, with cord, forming festoons. In the best apartments, beautiful chintzes were frequently used; the furniture, mostly of mahogany, was plain, with little claim to elegance, and the mode of stuffing the seats of chairs, &c. was equally simple.

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The period of the French revolution opened a new era in the style of furnishing. To Morell was owing the introduction of a complete change in every department of it: that of the French paper-hangings were not quite accordant to English taste, yet the English manufacturers availed themselves of the example, as regarded the superior chasteness of their grounds; and the taste of the paper-hanger was brought into exercise, for the first time, by the panelling of rooms. The upholsterer, also, had still greater call for ingenuity: the elegant diversified French draperies, their mode of stuffing, and the complete change from the English practice, required more than ordinary ability in the workman; but perseverance and a spirit of emulation were not wanting to complete success.

About the same time, it is due to the Echarts of Chelsea, to notice that they commenced with a speculation which evinced a spirit of enterprise, deserving of better

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success than it met with,—that of painting arabesque upon satin, by the first artists; but it was too expensive even for that day of general patronage to suchlike arts.

The French style, in some degree, may be said to exist at the present time, but it has occasionally had to give way to particular circumstances; as, for instance, on the naval victory of the Nile, paper-hangings, cottons, brass, and wood-work in furniture, were nearly all Egyptian, with crocodiles and other inhabitants of the Nile. These were things so unattractive, not to say repulsive, that they were very pleasingly superseded by the Grecian style, which, from its lightness and elegance, is difficult, and perhaps undesirable to supplant, as regards tasteful productions.

The paper-hangings of the present day,—thanks to the removal of the heavy duty upon them—prove what can be done when the manufacturers are untrammelled; whether we look to the elegance of design, the

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chasteness of colouring, or the richness of those embossed and illuminated by gold and bronze; all these combine to call forth due admiration of English taste and enterprise.

In upholstery, the Grecian round and soft stuffing has superseded the square and hard stuffing of the French, which was more calculated for the display of medallions and rich borders than ease and comfort. I hope to be excused for this digression, and shall now revert to the proposed observations.

Although the hanging of walls with printed cotton is more the business of the upholsterer than the paper-hanger, it will be found, in this treatise, addressed to the latter; and the reason why it was so, is there explained, which I hope will be a sufficient apology; but now that I am entering somewhat into upholstery, I recommend it to the attention of the upholsterer, being analogous to several other parts of

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the business. For instance, in canvassing a room preparatory to papering, the centre at the top is the place to commence with the nailing; and in proceeding, to observe keeping the canvas square, by the weft and woof being at right angles. In the stuffing of sofas and seats, the same principle should be observed; and although it may appear a simple recommendation, I have noticed it frequently neglected, and ultimately attended with much trouble to completion.

I have already explained the reason of exceeding my original intention; and to carry out this object, it is necessary for me to revert to some things previously but slightly touched upon, especially in the decorative department of the trades.

As regards the situation of rooms in a mansion, the purpose of their use generally determines their suitable aspect. For instance, the dining-room toward the north, and occupied in the evening, requires every thing to give it the effect of warmth and

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comfort. For this room few ornaments are requisite, beyond the display on the sideboard, the walls coloured in distemper, or painted flat in oil, of a warm colour, with gold or japanned mouldings: panelling in imitation of oak is also appropriate; the curtains claret or crimson cloth, trimmed with gold-coloured orris lace, a brass rod with a plain fringed valance, or a valance alone, are sufficiently genteel, observing that the valance is well wadded to intercept the light. A Turkey carpet is most suitable, and, from its durability, economical; but the Axminster or Brussels, in suitable colours, are very good substitutes. The doors and other wood work in imitation of oak. The furniture in a dining-room, such as sideboard, &c., are more in the province of the cabinet than the upholstery department, and with such it is not my intention to interfere further than I find necessary for occasional explanation.

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THE DRAWING-ROOM

Should have a warmer aspect than the foregoing, although generally used for evening parties; the arrangements, consequently, require much taste and judgment, so that, in their disposal, the whole may be in perfect harmony. The walls panelled with watered silk, of pearl white, or *light* tints of pink, or lavender; the styles of the same ground as the panels, painted or embroidered in arabesque; a narrow burnished gold bead, or moulding, separating the panels and styles; and a rich ogee or reeded outer moulding, with suitable carved corners, in burnished gold. But the improvement in paper-hangings, of late years, has caused little occasion for silk in panelling, as every richness and effect are accomplished in a manner equally pleasing, and in such variety as to satisfy the most fastidious taste; and what has been recommended in silk

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may be substituted by paper, with the like effect, as every appropriate ornament, pilasters, &c. are to be procured, of the richest description.

In rooms which are spacious and lofty, the hangings should be light, yet ample, with fine, flowing drapery: the material silk tabaret, or damask, and of a colour to harmonize with the walls of the room. If the panels are white satin, light blue hangings will be pleasing, with rich fringe, and trimmings to correspond. Under-curtains of muslin, with daisy fringe, add much to the effect in softening the light, where the windows are large or numerous. The cornices, in burnished gold. For lining to the curtains, the stuff called tammy is preferable to calico.

In drawing-rooms which are confined or low, a light-grounded chintz, of a small pattern, lined with light blue, or light apple green, is genteel, and of cheerful effect; the fringe in colour to correspond. Where the

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space between the top of the window architrave and the cornice of the room is small, a rich plummetted worsted fringe valance may be preferred to drapery; this valance, of a semicircular form, to hang deep at the sides, with silk drops, at intervals of six or eight inches; the length of the drops varied, according to the part they fall upon the fringe, so as to be even with the bottom of it. For windows which are wide, instead of being semicircular, it may be advisable to make the valances pointed in the centre; in either case, the worsted platt should be rather firm, about the thickness of a small finger, and in depth at the narrowest part nine to ten inches, and at the sides, eighteen to twenty inches: a wadded valance of the same shape, at the back to intercept the light, is required: the cornices gold, or gold and japan. This style has been much approved by persons of acknowledged taste. The mode of looping up window curtains should be rather

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low than high in all cases, but more particularly in low rooms; and the curtains, when so looped, should be of a length to hang gracefully upon the floor.

In the choice of carpets, much depends upon a proper selection for giving effect to the furniture placed upon them. From my observations, I am of opinion they should not be in colours too attractive, so as to draw the attention from other objects; rather let them be considered neutral grounds, yet not deficient in richness.

In painting the wood-work of the room, French white, or chaste tints, answering to those in the panels, if such are preferred to French white, with the mouldings in gold, and imitation of bird's-eye maple, is suitable. Satin-wood is too flat for effect.

THE LADY'S BOUDOIR

May be decorated much in the same style as the drawing-room, but in every

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respect of a lighter description: ladies generally display their taste in ornamenting it with drawings, and other articles, the productions of themselves, or friends. Light blue satin paper panels are calculated to give effect to gold frames, observing that the figure of it is small, with little contrast to the ground of the paper.

Muslin curtains alone, tastefully put up, or pearl-white damask, with trimmings in silk of the same, are handsome and suitable for this room.

THE LIBRARY,

Being a room of much consequence, the furnishing of it should be rich and bold, if the room is spacious and lofty. In libraries where the bookcases do not occupy considerable space, panelling may be introduced with good effect, as may also pilasters, of a chaste description. If pictures are to be placed in the panels, these may

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be of a crimson flock paper, the pattern small, without gold or bronze: should there be no pictures, in that case crimson flock papers require heightening with gold or bronze, as without such embellishment they are dark in an evening without strong candlelight. As a general observation, a library paper should be more inclined to grave than gay; the moulding gold, or oak and gold.

The hangings to the windows should be rich and ample; purple, or claret-coloured silk velvet, are splendid beyond any other material; their lustre by candlelight has a magnificent effect; the fringe orris lace border, and trimmings silk of a gold colour. The cornices classical and bold, in oak and gold.

I may here remark, that every kind of cornice, borders, and other ornaments, are to be procured in papier-maché, of the most beautiful description, classical, antique, and modern.

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BED-ROOMS.

In the best apartments paper-hangings are generally selected chaste and handsome, with satin grounds, the figures in subdued colours, yet to harmonize with the hangings; the borders, at top and bottom of the rooms, of paper, unless India paper is used; in that case, gold moulding. I have to notice the prevalence, of late years, in leaving out borders entirely to papered rooms. This arose from two motives, viz. economy and the previous use of extravagant heavy broad borders, which certainly were too preposterous to continue in favour: these causes led to an extreme change, by borders being excluded altogether. This erroneous style is now corrected, persons of acknowledged taste adopting those chaste embossed kinds, such as are in imitation of gimp, shaded lines, moulding, &c., for giving a finishing effect to the tops and bottoms of

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papered rooms, the paper being fitted close to the sides of doors and windows.

The materials suitable for hangings to bed-rooms are so various, it is needless to particularize them, further than that those for the family use may be of highly glazed chintz, of which we have now many beautiful patterns, or of damask, or morone; the colours, crimson, barre, deep yellow, and light morone: these give a warm effect to the apartments: light green and blue are also frequently used. The fitting up of these apartments may be plain, but full and handsome; if moreen is the material, folded valances are applicable, in preference to drapery: but damask being soft and pliable, it is well adapted to form any drapery that may be desired. Silk fringe and trimmings, in the same colours, are quite as elegant, and more tasty, if not so showy, as contrasts.

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STATE ROOMS.

In those state rooms set apart for visitors, there is much scope for the display of taste: silk damask, or rich chintz, are most suitable; the former lined with fine light stuff; the latter with pink, light blue, green, or morone highly-glazed calico: morone silk quality binding harmonizes with any of them; as does also drab plumetted fringe of worsted with varied silk hangers. Drapery is indispensable for these rooms; and their style of elegance depends upon the taste of the upholsterer, whose practical knowledge enables him to adopt the most pleasing forms for the purposes to which they are to be applied; but economy, as with unbordered papered rooms, was the cause of drapery being superseded by home-made folded valances, which a tailor, a mantua-maker, or housekeeper, with the maid-servants, while on board wages, could

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manage, as no art or taste was required. However, at the present time, with the proper exceptions already mentioned, in the material of moreen, draperies, and elegant ones too, now prevail, as much as they did at the time of their introduction by Morell. I may mention a mode of trimming which has a good effect, viz. turning over the lining upon the chintz to the breadth of an inch or more, and cording the edge where they meet.

An alcove in a bed-room is a great acquisition to it, as affording an opportunity of displaying much taste in fitting up. For instance, should the height of the room allow it, the bed may be elevated upon a dais, raised by one or two steps from the floor of the room; the entire inside of the alcove fluted from top to bottom, in glazed calico, the same as the bed: rose colour, overlaid with muslin or net, has a chaste effect; the counterpane in the like manner, and fringed as the bed: a light muslin or

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net drapery round the top of the alcove, is a beautiful finish to it; the bed with canopy, tasteful light drapery; and a suitable maché cornice completes the interior. For the exterior, or entrance to the alcove, there is usually a space from the top of it to the cornice of the room; this space may have a fringed drapery to correspond, and to range with the top of the alcove, whatever may be its shape; the window curtains also suitable.

Carpets, entirely covering bed-rooms, impart a comfortable effect; but some families object to it; but whenever carpets are used either way in bed-rooms, I particularly recommend French casters to the bedsteads.

There are many other minor articles in upholstery; but they are so well known to the trade, that to treat of them would be superfluous. I shall only add an extract from my former publication, "An Analysis of Drapery," wherein I gave a

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tabular scale for the various sizes of festoons, or as they are sometimes denominated by the trade "swags."

I have designedly refrained from trenching upon the cabinet-maker's department, except where I found it necessary to elucidate my subject; and having already explained the reason of my exceeding my original intention, and to carry out this object, I have found it necessary to revert to some things previously but slightly touched upon; but in enlarging my treatise, I have studiously abstained from the ideal; by long experience, from practice, in furnishing for the first families, added to by observations from those persons in the trade, of acknowledged taste, I am emboldened to presume my efforts in this publication may be candidly and favourably appreciated; and with this apology I beg to conclude.

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EXPLANATION

TO THE TABLE OF FESTOONS.

(*P.* 103 *to* 108.)

It may readily be conceived from such a number, varying in size, as is given in the following Table, that, by combination, a drapery may be formed over windows and piers of a room to any required extent; a little attention by a person of taste will enable him to form a pleasing drapery, by selecting such sizes as are desirable, and passing one or both folded ends over the cornice, and again others underneath, so that they appear twisted over the cornice connectedly.

Plate 2 shows the manner of conti-

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nuing the festoons to any extent, as also the shape of the suspended drapery at the side, which may be enlarged or reduced, observing the like proportions.

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Extreme extent required for the festoon, when fitted up.	Depth required for the festoon to hang, when fitted up.	The given size for the bottom of festoon: see diagram.	The given size for the top of festoon: see diagram.	The side which the ends are to be folded to: see diagram.
ft. in.	ft. in.	ft. in.	ft. in.	in.
6 6	4 0	11 4½	5 8	9
6 0	" "	10 11	4 3	"
5 6	" "	10 7	4 10	"
5 0	" "	10 4	4 4	"
4 6	" "	10 1	4 4	6
4 0	" "	9 10	3 11	"
3 6	" "	9 7	3 6	"
3 0	" "	9 4	3 1	"
2 6	" "	9 1	2 9	"
2 0	" "	8 11	2 6	"
6 6	3 9	10 11	5 8	9
6 0	" "	10 7½	5 3	"
5 6	" "	10 4	4 10	"
5 0	" "	10 1	4 4	"
4 6	" "	9 10	4 4	6
4 0	" "	9 7	3 11	"
3 6	" "	9 4	3 6	"
3 0	" "	9 1	3 1	"
2 6	" "	8 10	2 9	"
2 0	" "	8 7	2 6	"
6 6	3 6	10 6	5 8	9
6 0	" "	10 2	5 4	"
5 6	" "	9 10	4 10	"
5 0	" "	9 6	4 4	"

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Extreme extent required for the festoon, when fitted up.	Depth required for the festoon to hang, when fitted up.	The given size for the bottom of festoon: see diagram.	The given size for the top of festoon: see diagram.	The size which the ends are to be folded to: see diagram.
ft. in.	ft. in.	ft. in.	ft. in.	in.
4 6	3 6	9 2	4 4	6
4 0	" "	8 10	3 11	"
3 6	" "	8 7	3 6	"
3 0	" "	8 4	3 1	"
2 6	" "	8 2	2 9	"
2 0	" "	8 0	2 6	"
6 6	3 3	10 2	5 8	9
6 0	" "	9 10½	5 3	"
5 6	" "	9 7	4 10	"
5 0	" "	9 3½	4 4	"
4 6	" "	9 0	4 4	6
4 0	" "	8 9	3 11	"
3 6	" "	8 6	3 6	"
3 0	" "	8 3	3 1	"
2 6	" "	8 0	2 9	"
2 0	" "	7 9	2 6	"
6 6	3 0	9 8	5 8	9
6 0	" "	9 4	5 3	"
5 6	" "	9 0	4 10	"
5 0	" "	8 8	4 1	"
4 6	" "	8 4	4 4	6
4 0	" "	8 1	3 11	"
3 6	" "	7 10	3 6	"
3 0	" "	7 7	3 1	"

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Extreme extent required for the festoon, when fitted up.	Depth required for the festoon to hang, when fitted up.	The given size for the bottom of festoon: see diagram.	The given size for the top of festoon: see diagram.	The size which the ends are to be folded to: see diagram.
ft. in.	ft. in.	ft. in.	ft. in.	in.
2 6	3 0	7 4½	2 9	6
2 0	" "	7 2	2 6	"
6 6	2 9	9 4	5 8	9
6 0	" "	9 0	5 3	"
5 6	" "	8 8	4 10	"
5 0	" "	8 4	4 4	"
4 6	" "	8 0	4 4	6
4 0	" "	7 8	3 11	"
3 6	" "	7 4½	3 0	"
3 0	" "	7 1	3 1	"
2 6	" "	6 10	2 9	"
2 0	" "	6 7	2 6	"
6 6	2 6	9 0	5 8	9
6 0	" "	8 7	5 3	"
5 6	" "	8 3	4 10	"
5 0	" "	7 11	4 4	"
4 6	" "	7 7	4 4	6
4 0	" "	7 0	3 11	"
3 6	" "	6 11	3 6	"
3 0	" "	6 7¾	3 1	"
2 6	" "	6 4½	2 9	"
2 0	" "	6 1½	2 6	"
6 6	2 3	8 8	5 8	9
6 0	" "	8 3	5 3	"

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Extreme extent required for the festoon, when fitted up.	Depth required for the festoon to hang, when fitted up.	The given size for the bottom of festoon: see diagram.	The given size for the top of festoon: see diagram.	The side which the ends are to be folded to: see diagram.
ft. in.	ft. in.	ft. in.	ft. in.	in.
5 6	2 3	7 10½	4 10	9
5 0	" "	7 5½	4 4	"
4 6	" "	7 1	4 4	6
4 0	" "	6 8½	3 11	"
3 6	" "	6 5	3 6	"
3 0	" "	6 1½	3 1	"
2 6	" "	5 10½	2 9	"
2 0	" "	5 7½	2 6	"
6 6	2 0	8 4	5 8	9
6 0	" "	7 11	5 3	"
5 6	" "	7 6	4 10	"
5 0	" "	7 1	4 4	"
4 6	" "	6 8½	4 4	6
4 0	" "	6 4½	3 11	"
3 6	" "	6 1	3 6	"
3 0	" "	5 9½	3 1	"
2 6	" "	5 6	2 9	"
2 0	" "	5 2½	2 6	"
1 6	" "	4 11	2 2	"
6 6	1 9	8 0	5 8	9
6 0	" "	7 7	5 3	"
5 6	" "	7 2	4 10	"
5 0	" "	6 9	4 4	"
4 6	" "	6 4½	4 4	6

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Extreme extent required for the festoon, when fitted up.	Depth required for the festoon to hang, when fitted up.	The given size for the bottom of festoon: see diagram.	The given size for the top of festoon: see diagram.	The size which the ends are to be folded to: see diagram.
ft. in.	ft. in.	ft. in.	ft. in.	in.
4 0	1 9	6 0	3 11	6
3 6	" "	5 7½	3 6	"
3 0	" "	5 3	3 1	"
2 6	" "	4 11½	2 9	"
2 0	" "	4 8	2 6	"
1 6	" "	4 5½	2 2	"
6 6	1 6	7 9	5 8	9
6 0	" "	7 3¼	5 3	"
5 6	" "	6 10	4 10	"
5 0	" "	6 5	4 4	"
4 6	" "	6 0	4 4	6
4 0	" "	5 7	3 11	"
3 6	" "	5 2½	3 6	"
3 0	" "	4 10	3 1	"
2 6	" "	4 6½	2 9	"
2 0	" "	4 3	2 6	"
1 6	" "	4 0	2 2	"
6 6	1 3	7 6	5 8	9
6 0	" "	7 0	5 3	"
5 6	" "	6 6½	4 10	"
5 0	" "	6 1	4 4	"
4 6	" "	5 8	4 4	6
4 0	" "	5 3	3 11	"
3 6	" "	4 10	3 6	"

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Extreme extent required for the festoon, when fitted up.	Depth required for the festoon to hang, when fitted up.	The given size for the bottom of festoon: see diagram.	The given size for the top of festoon: see diagram.	The size which the ends are to be folded to: see diagram.
ft. in.	ft. in.	ft. in.	ft. in.	in.
3 0	1 3	4 5	3 1	6
2 6	" "	4 1	2 9	"
2 0	" "	3 9½	2 6	"
1 6	" "	3 6	2 2	"
4 6	1 0	5 5	4 4	6
4 0	" "	4 11¾	3 11	"
3 6	" "	4 6	3 6	"
3 0	" "	4 1	3 1	"
2 6	" "	3 9	2 9	"
2 0	" "	3 5	2 6	"
1 6	" "	3 1	2 2	"

THE END.

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